The Tribes of Albania and Montenegro

Seltzi—three hundred houses, all Catholic—is at the head of the Tsem valley, a lovely spot. It is divided into Djenovich Seltzi, which forms the majority and traces descent from the reputed ancestor Kilmeni, and the Rabijenovich Seltzi, which is of another stock, and some say is related to a tribe near Rijeka in Montenegro (? Tzrmnitza).

Vukli lies at the other source of the Tsem and consisted of ninety-four families, all Catholic.

Boga is at the head of the Proni Thaat, above Skreli. Seventy-five families, all Catholic. Boga intermarries much with Thethi. Nikshi, one hundred and fifty-four houses, almost all Moslem, lies between Boga and Vukli. All these people winter on the plains near Scutari to feed their flocks. They, too, have suffered much from the new frontier, which was purposely drawn by the Montenegrins so as to cut the road and make their journeys to the plain and town very difficult. Montenegro and the Serbs hoped thus to force Klimenti to fall into their hands, and the authorities sent by the Powers to delimit frontiers were too ignorant of the manner of life of the people to see into the matter. So-called "strategical" frontiers, drawn heedless of economic needs, are more likely to promote war than to prevent it.

6. *Lohe*, or Lohja, a small tribe of one bairak, consisting of eighty Moslem and forty Catholic houses. Of mixed descent from Shlaku and Pulati. Probably families flowed down into this more fertile district not far from the lake when Serb rule broke up, for "Loho" and its mills are mentioned in 1348 by Stefan Dushan among the districts which are given to the Church.

7. *Rechi*, a small Moslem tribe, gives same tale of origin as Lohja; and has also a few houses of "Anas."

8. *Rioli*, on the river, obviously takes its name from *rivulus*, another memento of Roman days. It is all Catholic. The cloth-fulling mills still clack on the river, and perhaps stand in the same place as some of those given away by Dushan. Like Rechi-Lohja, it is of mixed descent. These eight tribes form the Maltsia e Madhe group.

There are also on the shores of the lake two small Moslem tribes, Kopliku and Grizha. Kopliku as "Kopelnik" is also one of the places mentioned in Tsar Dushan's list. Between Kopliku and Scutari is the only Serb village of the whole district, Vraka, which derives its name from the Saints Vrachi: The Healers, SS. Cosmo and Damian, to whom the church was dedicated. Vraka had a thousand inhabitants, who all trace descent from various Bosnians, Herzegovinese, and Montenegrins, who in recent times fled from blood-vengeance and sheltered in Turkish territory. Far from being grateful for shelter they are a perpetual source of trouble. They are used by the Serbs as a "jumping-off ground" for complaints, and though they have their own Church

286 402 lugs or cogs, which lift up a heavy wooden hammer and let it drop, 4 times for each revolution. Two staggered sets of cogs and 2 hammers give the cloth a constant pounding as long as it is left there.

No one seems to know who invented these mills or who makes them. When you encounter them along a stream, they are usually unattended. Apparently the wife, having woven her cloth, turns it over to her husband, who takes it to the mill to be fulled. There is no professional fuller, and each mill seems to belong to the group of kinsmen or neighbors who use it.

294 The women make their own clothing, for the most part of unfulled cloth. They also crochet the stockings, and stitch the opingas, worn by both sexes. The men, however, carry the fulled and heavily felted cloth to the market town, to a tailor who then cuts it in the traditional design of his client's native place, and sews up the pieces and embroiders the finished garment.

A number of other specialists are involved in the production of men's clothing and equipment. A special craftsman provides the quantities of braid with which jacket and trousers are adorned. Hatters, equipped with wooden molds to suit every variation of tribal taste, shape the felt caps, conical or truncated, white or black, which all mountaineers wear. Leather-workers, who are traditionally Turks, make ornate belts for the men, as well as saddles, bags, and straps. Special shoemakers make footgear for those who can afford it, although most wear the opingas which their wives produce from local hides. Most of the shoemakers are Kruja men, and this is a Kruja specialty. At Kukës we saw zebra hides on display outside several shops. These had been sent all the way from South Africa for the manufacture of opingas.

[322] As previously stated[1] wooden buckets are made by professional coopers in towns, and purchased by the mountain people, who use them in dairying and for food storage. Baskets, however, are local products; the country people often bring them to town for sale. Several villages near Scutari specialize in basket-making, and the women, who weave

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1 [See cat. 16, p. 136 -- Analyst]

2: Edmonds T-3 (1926?) 1927 E13 Balkan Peoples
Albania EG1

CHAPTER VI

A Useful Shoe Sole—A Grand Hotel—A Railway Line—The Conservative Peasant—Tirana—"Plenty of English"—Ahmed Zogou—To Durazzo—The Bigamist—Diplomatic Worries—"Look for the Oil!"—Baghdadis—To Valona—The Snorer—Kanina—Fighting Malaria—Kossovari Refugees—Boring for Oil.

A HODJA

THE question "What becomes of old motor-tyres?" would probably be as difficult for the average person to answer as the Sunday-school child's query to the bishop "How many legs has a caterpillar got?". The average person, however, has not been to Scutari. If he had, he would answer without hesitation "They are sent to Albania and made into shoe-soles."

The cobblers' shops in the Scutari bazaar are piled high with used tyres—knobbed, grooved and studded—either whole or cut into convenient lengths. And the shoes themselves, thus soled, are strong and serviceable—if not particularly elegant—and are at the same time almost as pliable as the native upanka. It seems an excellent way of using up old rubber.

The Grand Hotel, Scutari, is grand only in name. My bedroom was next door to a malodorous lavatory, but I insisted on clean sheets and got them—and that was something.

2:Edmonds T-3 (1926?) 1927 E13 Balkan Peoples
Albania EG1

At the Fez-maker's

thousands to one pattern in a factory, nor that the making of them employs a much larger number of persons in proportion to the number of articles turned out, nor—most important of all—that the hand-worker enjoys a pleasure which the factory worker can seldom, if ever, enjoy—the pleasure of creation.

I was wandering one morning through the narrow streets of the Elbasan bazaar when I noticed a shop where fezzes were being made. The proprietors, seeing that I was interested, invited me in, gave me a stool to sit on, and sent out for the inevitable coffee. One man was kneading a hat into shape on a wooden block. Another was finishing off the surface of a fez with a razor. A boy was picking out wool into small fleeces (I do not know how otherwise to describe them) of the correct size and thickness to become fezzes later on. Evidently a regular routine was being followed. For my benefit a complete fez was made from the beginning while I watched the process. The boy first took two of the already prepared fleeces and spread them on a board in front of him. He then sprinkled water all over them from his mouth—a serviceable, if primitive, fountain—and pressed them under a frame. The fez-maker then took the two fleeces, further wetted the edges, and doubled them over. He was sitting behind a low bench, with water, soap, and the necessary tools within reach. With his hands he then worked on the fleeces, adding soap as required, until the wool began to felt and the fleeces to assume a conical form. I had no idea until that time that it was possible, merely by

2:Edmonds T-3 (1926?) 1927 E13 Balkan Peoples
Albania EG-1

To the Land of the Eagle

294 taking advantage of the felting properties of natural wool, to make anything so solid as the substance which resulted, nor had I realised before, that our own felt hats are made in a similar way, though I now presume that they are. Bit by bit the fez began to take shape. By holding it up to the light weak places were exposed. A little loose wool was added where needful and felted on with soap and "elbow grease" until the cap was of uniform thickness. Heavy pummelling with a wooden instrument completed this part of the manufacture, and the fez was placed on a wooden block and put in the sunshine to dry. Later on it would go to the man who wielded the razor and be trimmed to a smooth finish.

While I was in the shop a customer handed in his fez, which was no longer as clean as it had once been, and received a nice white one in exchange. This is the local *custom and is* analogous to the custom of the smart Londoner of Edwardian and Victorian times who always had two silk hats, one in wear, the other at the ironer's.

181 As we were unable to find any common means of communication, conversation languished until a young fellow came across the street from a shop opposite. He spoke English. After asking my business or profession—the customary first question—he put the equally familiar query, "What do you think of Albania?" To which I replied that I thought Albania a fine country, rich in natural resources and with great possibilities of development. The youth shook his head sadly. "Aye, yes", said he, "but it is so

2:Edmonds T-3 (1926?) 1927 E13 Balkan Peoples
Albania EG1

Belts and Cloaks

Rumanian women, with heavy black-striped and white-edged skirts and enormous silver-studded belts, whom I have previously described. I saw these belts being made. The foundation is leather, and into it are driven nails in so

THE FUSTANELLA (KILT) AS I EXPECTED TO SEE IT—

—AND AS I SAW IT

close a pattern that little of the leather remains visible. The belts are eight or nine inches wide and have a big lock. Their weight may be imagined, and yet the women were wearing them, in addition to the heaviest possible clothing, in a temperature which had driven me to take refuge in a suit of tropical linen.

11: Start E-4 (no date) 1939 EF1 Yugoslavia EF1
Albania EG1
Serbs EF6
Bulgaria EE1
Contemporary Macedonians EF8

A Y 286 291 294

Other alien materials are small pieces of dyed cloth, silk ribbons, silver and gold braids and manufactured lace, often used on the sleeve edges of shirts. These materials were bought in the village shops and markets, and appear to be largely of Austrian and Italian origin; under Turkish rule they were sold in the villages by pedlars.

A Y 291 439

In the South and Albania, where Turkish influence is greater, there is a tendency, especially amongst the women of the towns, to wear garments made from more sumptuous materials so that, in addition to the hand-woven linens, extremely fine muslins of native make are used for shirts and aprons, and silken materials of beautiful quality for girdles, sleeves and the Moslem type of women's trousers. Fine woollen cloth from Austria and Italy is also imported for the making of jeleks, giubbas and japangi, and some of the nets used for the large embroidered veils worn by many women, both Catholic and Moslem, are of foreign origin.

Materials used for Embroidery and other Decorative Purposes.

These also fall into two classes, home-made and purchased.

M S 291 294 531

The fine wools, used largely in Bosnia, Herzegovina, and Macedonia, for the decorative embroidery of oshvitza, sleeves, woollen coats, aprons and the making of fringes are spun and dyed by the women themselves. Dark brown and black goat's hair is also used in the apron fringes. "Goat's hair was extensively used in the Balkans for weaving market bags, saddle-bags and floor mats in stripes. The goats, clipped in uneven ridges, looked very ridiculous." (M.E.D.).

Ribbons, gold and silver braid and strips of coloured cloth were purchased and used as appliqué on skirts, head dresses, aprons and caps. In older and finer examples of embroidery, silk was used, and was locally produced and dyed.

B A 291 531

In Albania and the south silk is the usual medium for embroidery, which decorates shirts, muslin aprons and japangi, although on some head scarves from Zadrima and the Bulgarian woman's costume from Monastir, which are decorated in the well-known Turkey red, the material used is cotton or very tightly twisted wool almost like a fine cord. Both silk, woollen and cotton threads are of home production. Amongst the photographs given by Miss Durham is one of a Moslem man spinning silk on a roadside on the outskirts of Scutari (Skodar). Gold thread is much used, and strips of beaten silver and brass are worked into the headings of braids.

A 291 531 294 463

Braiding and cording are amongst the other important forms of decoration, narrow braids and ends of wool, silk and gold thread being hand plaited and twisted. Coats of the sleeveless type, both for men and women, the short jelek, the three-quarter length giubba, and the men's full trousers (Plate V. "*1*") are often decorated with cords and braids sewn down in beautiful curved designs. The "elaborate embroideries on the japangi and the handsome braided designs are usually the work of men Albanian tailors". (M.E.D.).

A Y 294 386

Until in recent years foreign dyes, imported in small packets, were sold in the shops the women themselves dyed their materials. Most of the examples in this collection have been so coloured with vegetable dyes; black being obtained from ash bark (*Fraxinus excelsia*); green from flowering rush with the addition of copper sulphate which was got from the shops; yellow from sumach (*Rhus cotinus*); red

11: Start E-4 (no date) 1939 EF1 Yugoslavia EF1
Albania EG1
Serbs EF6
Croats EF4

from madder; reddish brown from green walnuts (*Juglans regia*) and blue from copper sulphate.

Metallic decorations are also worn, and are almost always hand made by the men; large ornaments and belt clasps of silver or silvered brass are worn at the waist, silver coins and imitation coins are worn as a trimming to caps, and as necklaces and pendants to girdles. Ear-rings are also worn by some Slav peasants, especially Moslems. "The little ornament made of a small brass thimble and coloured beads was worn as a dangle at the end of the long pigtail. The pair of long plaits on either side of the face of the Bosnian woman in the frontispiece are ornamented with coins, tassels of beads and this thimble."

"Many of the objects worn on head-dresses are amulets to keep off the "evil eye" and include also such things as cowries and, in Bosnia, small mirrors." (M.E.D.).

CHAPTER III.

Women's Costume in the Central and Coastal Areas of Yugoslavia.

The main features of the costume worn (by all but the Moslem women) in the central and coastal areas of Yugoslavia are shown by the illustration of the Orthodox Bosnian woman (see Frontispiece).

In this area three cultures have influenced costume and its decoration, Central European culture which has travelled along the river valleys from the north, Mediterranean culture through Italian influence on the Dalmatian coast, and Balkan culture with its own Oriental tendencies. The married woman's costume consists of a long or medium length *skirt*, embroidered at the neck, front-opening and on the sleeves. The shorter type is similar in style to that shown on Plate IA, and the longer to that on Plate IXA, but without the embroidery at the bottom edge. A full, fairly long *skirt* of woollen or felted cloth is worn in the winter, and in summer may be exchanged for a linen skirt, sometimes closely pleated, with wide horizontal bands of cross-stitch or embroidery. A *girdle* of either folded linen with embroidery, or a tablet-woven belt such as is shown (Plate IVe) with its end hanging down in front, is worn around the waist and helps to keep up the heavy *apron* of tapestry weaving with its deep fringe (Plate III). A *short coat* of woollen cloth with embroidered decoration, often sleeveless, is added for outdoor wear, and in winter a longer coat with side gores replaces it. This is also often sleeveless.

In the coastal area and some other parts of old Bosnia and Herzegovina a *jelek*, or zouave, is worn, similar in shape but differing in colour from those in Plates X and XI, which are from the southern area.

Married women in many districts of Bosnia wear their hair in two plaits hanging down over either shoulder in front, and as a *head-dress* have a diagonally folded kerchief, generally cream or white in colour, with the back corner embroidered and a red ribbon along the edge. In the coastal district a fringe is also added to the head-dress (Plate IVa).

On the feet thick *woollen stockings* ("sharapa") are worn, and over these, handsomely decorated short socks, which act as slippers in the house and are replaced by leather "opanke" for out-of-doors (Figure 9).

[Text continues on p. 14]

11: Start E-4 (no date) 1939 EF1 Yugoslavia
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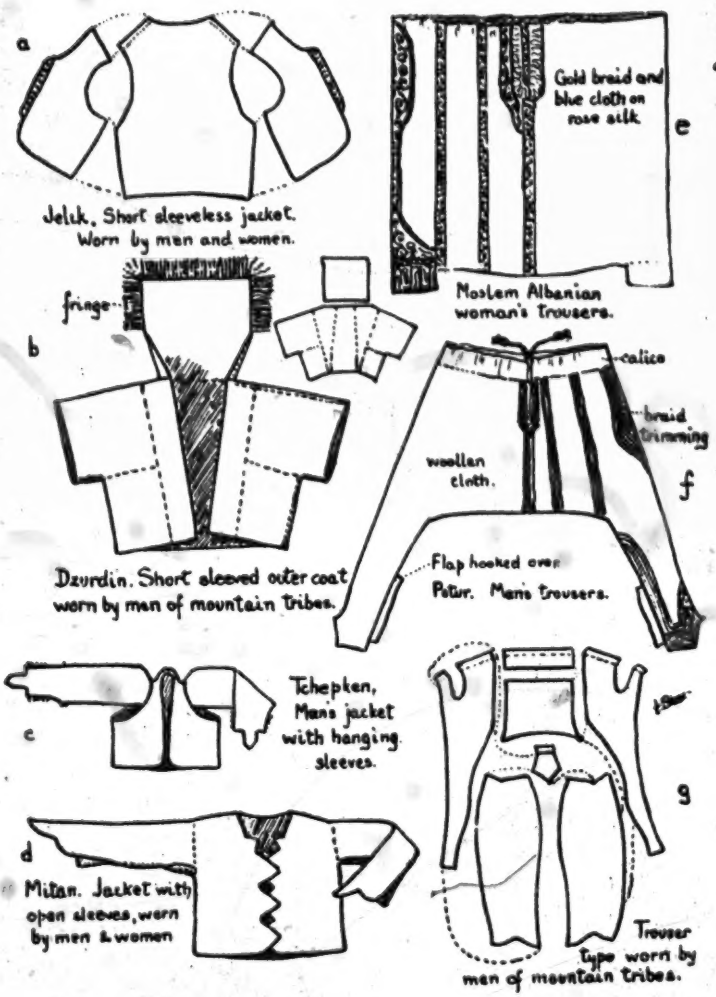

PLATE VI.—Patterns of some Albanian garments. a, b, d, g, From "Albanien," by Franz Baron Nopcsa. c, e, f, Adapted from "Costumes of Eastern Europe," by Max Tilke.

11: Start E-4 (no date) 1939 EF1 Yugoslavia
Albania EG1

B. The Japangi.

The japangi is the out-of-door cloak of a married woman, and is presented as a wedding gift from the bridegroom to his bride.* It is made of scarlet cloth or felt, often imported from Austria, and the handsome silk embroidery which decorates it is the work of Albanian men tailors. It is interesting to note that according to old archives " Scarlet cloth was one of the items the Venetians used to bestow on local Albanian chieftains in the days of Venetian domination in the Adriatic."†

The garment consists of two parts, the large circular cape and a rectangular flap for a hood which is attached to it (Plate XII a). Although the material is very wide there are some joinings, and a curved gore or a long dart is cut and joined together again to make the cloak fit well on the shoulders.

It is handsomely trimmed by three panels of embroidery, one on either side of the front, like the one at the left only in " b " on Plate XII, and one across the shoulders at the back (Plate XII c). These panels consist of strips, about an inch wide, of scarlet and dark red or maroon or black cloth seamed together to form a background of stripes upon which an elaborate pattern is solidly worked in chain-stitch in yellow, white, green and violet silk, the silk being home grown, spun and dyed in most cases. The joining of the front and back panels is disguised by a number of rows of plaited braids, plain yellow ones being used alternately with mixed red, black and white ones (Plate XII h). The silk strands of which the braids are made form a long fringe at either end (Plate XII g). " The embroidery is very noteworthy. It is done entirely by men, and the patterns are traditional and vary very little, a bird, possibly a dove (Plate XII f), a serpent (Plate XII e), flowers and an ear of corn (Plate XII d) are always included, and it was impossible to get any explanation from the embroiderers as to why these items were always to be found. After much discussion by one excellent worker with his fellows they decided that it must be some old tale, long forgotten. The flowers and corn may be fertility emblems as this is a marriage garment." (M.E.D.).

When a woman becomes a widow she removes the embroidered panels and substitutes some black stripes instead, whose arrangement is shown at the right hand side of the front view of the japangi at " b " on Plate XII. A sketch (No.1935-27) by Miss Durham of a Scutarene widow wearing a japangi with black stripes can be seen in the museum collection.

No. 1935-33. In addition to the japangi with the embroidery just described there are two other examples of the sets of embroidered panels, both from Scutari (Skodar), and one of which is drawn at " g " on Plate XII.

The fine felt stripes of which this ground is made are scarlet and very dark maroon, and the design and the technique of the embroideried work far outshines that of the other two specimens. Ivory silk chain-stitch, generally outlined in yellow, fills most of the important motives, but touches of pale blue, reseda green and violet appear here and there. The changes in the background colour enhance the richness of the general effect and part of the illustration at " g " on Plate XII has been filled in to give some idea of this variation in tone. The serpent, dove and corn

* M. E. Durham: " Some Balkan Embroideries." *Man*. Vol. XXIII. No. 8, 1923.
† loc. cit.

[Text continues on p. 57]

11: Start E-4 (no date) 1939 EF1 Yugoslavia
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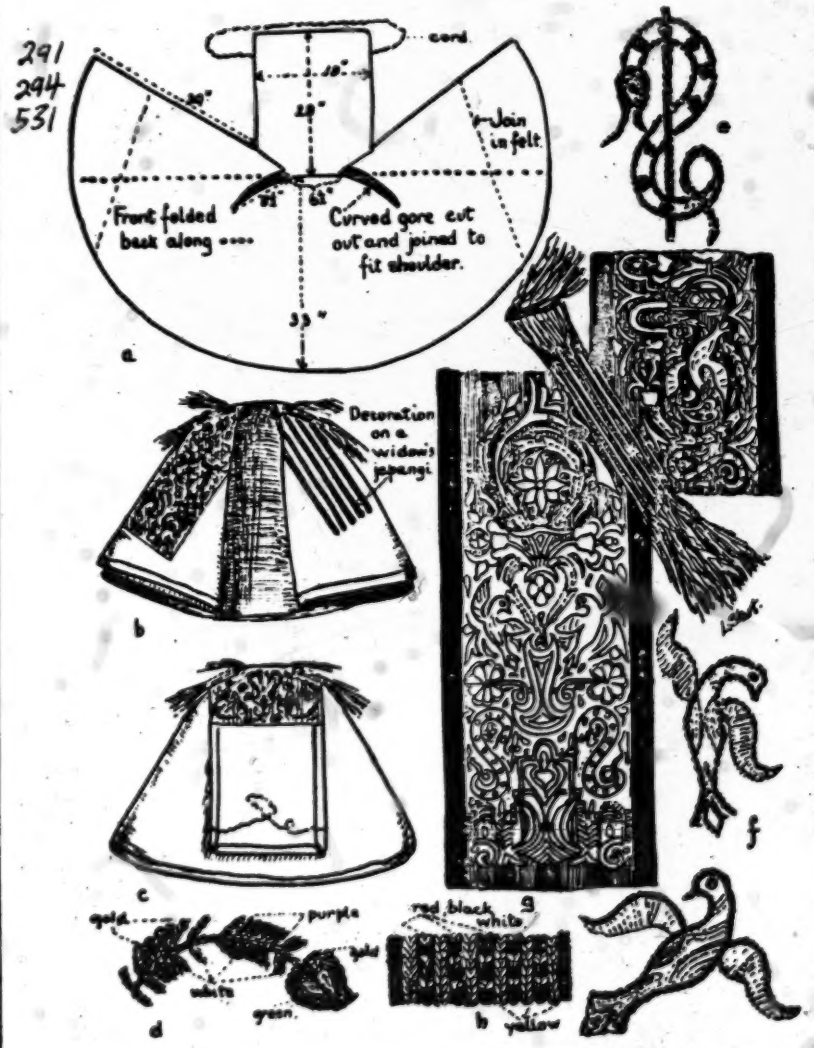

PLATE XII.—Japangi. a, Pattern. b, Front. c, Back. d, e, f, Serpent, birds and corn or feathers from trimming on b, c. g, Half of embroidery on another japangi. h, Detail of shoulder braid.

11: Start E-4 (no date) 1939 EF1 Yugoslavia
Albania EG1

can be distinguished although exigencies of space prevent a large drawing of the design being available. The enlarged specimens on the plate are from the embroidery on the japangi shown at " b " and " c ". 291 294 531

No. 1937-6. The third example of embroidery for a japangi has a design worked in vivid orange, violet, emerald green and cerise outlined in white. The dyes are aniline and the result garish. The pattern, too, is not so good, the small four-petalled flowers dominating the design. The striped scarlet and black ground is made of a fine felt.

Those specially interested in the design itself will find a section of each of these patterns sketched by Miss Durham in her article on " Some Balkan Embroideries," in *Man*., May, 1923, Vol. XXIII, No. 5 ; and she also states in her letters that she has seen the dove and serpent design on the corner of the sleeveless coat which formed part of the wedding dress of the Crown Princess Militza, wife of the Crown Prince Danilo, of Montenegro, which is now in the possession of her friend who was the English lady-in-waiting to the Princess.

C. The Giubba.

No. 1935-62. One of the most elegantly cut of all the garments in the collection is the giubba, a sleeveless coat, figured on Plate XIII. It is part of the indoor dress of the women and girls of Scutari, whether of the Christian or Moslem faith, and is worn over the shirt and full trousers or trousered skirt. The skirt-like enlargement of the lower part can be traced back to Persian and Tartaric garments, and adds considerably to its graceful effect in wear (Plate XIII a). The giubba is made of a rich reddish brown face cloth of fine quality, and consists of five pieces, two fronts of fairly straight cut (Plate XIII b), a back which includes a long narrow gore tapering to the bottom of the skirt as shown in " c " on Plate XIII, and two circular shaped pieces which fit the gore and the side edges of the fronts. On the seam thus formed there is a long pocket-like decoration in which, at the bottom, there is a tiny two-inch slot, from which one or more patterned silk handkerchiefs may hang. [174]

As will be seen from the measurements given on the plate, the garment is such as would fit a small and slender woman.

The coat is handsomely braided in black, three kinds of material being used, a thin and a thick twisted silk cord, the latter being usually applied on top of a closely laid fine cord, as indicated at " d " and " f " on Plate XIII, and a plaited silk braid which is used in rows to make the waved border all round the front and circular skirt part. Above this waved band a version of the popular continuous scroll, like an Ionic wave, forms two rows of trimming and for its working two operations are needed, a single line of cord, the darker in the drawing at " e " on Plate XIII, is sewn down first, and then a second row with little twirls at the top of the curve fills in the spaces of the first.

Some indication of the style of the patterns and their layout has been attempted at " b " and " c ", limitation of space preventing enlargements on a more adequate scale.

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Albania EG1

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The narrow back of the garment, which is outlined by several rows of plaited braid is also completely filled with a design which in its use of four-petalled flowers has some affinity with the patterns on the back of the jelek figured on Plate X.

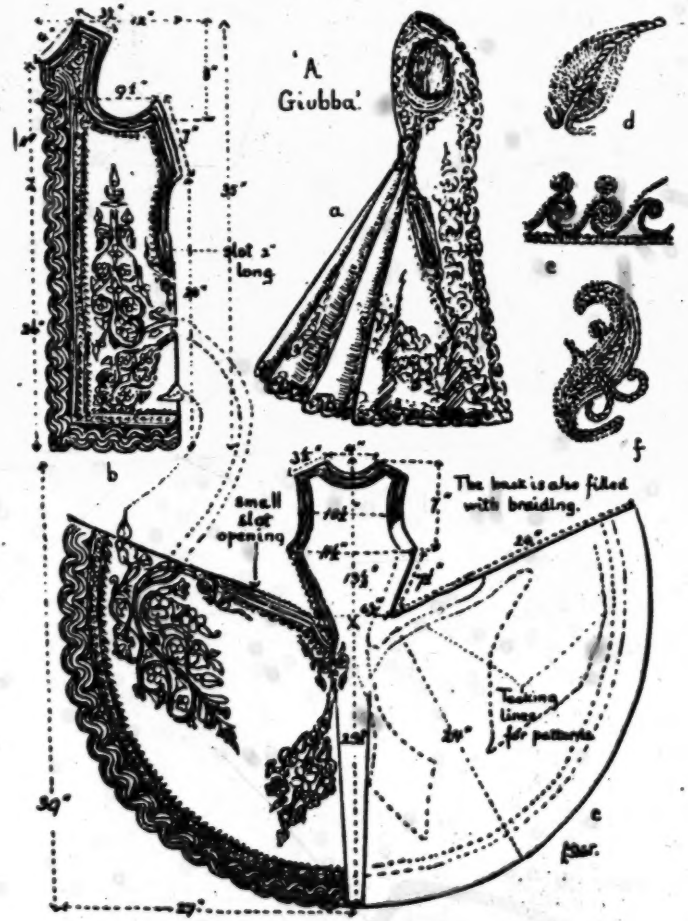

PLATE XIII.—A giubba from Scutari (now Shkodër). b, Front section. c, Back. d, e, f, Details of braiding.

[Text continues on p. 60]

11: Start E-4 (no date) 1939 EF1 Yugoslavia
Albania EG1

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PLATE XIV.—A black giubba worked in gold.

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All the designs are filled in solidly with the fine cord, and detail, such as veining, emphasised with the coarser cord, the final effect of their flowing curvilinear designs in black silk on a dark background being very handsome, yet subdued.

No. 1936-118. The most magnificent garment in the whole collection as well as the most beautiful from an artistic standpoint is this Albanian lady's giubba or coat (Plate XIV), presented by Mrs. E. L. Hickson, a sister of Miss Durham.

It is of fine black face cloth decorated on the front, back and hem by handsome braided designs in fine gold cord.

The cut of the coat is very elegant and varies somewhat from that just described and illustrated. The garment is built to fit a slender woman and the same small back appears, outlined by solid bands of gold one and a half inches wide, made up of seven rows of plaited gold passing, with gold cord between, but the skirt part is much fuller.

A complete circle of 40-42 inches (about 1 m.) radius was used to make the skirt with an overlap of about one foot in the front, where the cloth is cleverly cut so as to continue upwards for the front of the bodice part. For the waist a concentric circle of 9 inches to 11 inches was cut away so that the depth of the skirt became 31 inches (78·8 cm.) and all the extra fulness was skilfully gathered into the waist at the back, forming folds which add great dignity and elegance to the garment, and which give balance to the coat in wear. The lining, which is a printed cotton, with patterned stripes having alternate backgrounds of red and green, is of Mid-Victorian date so the giubba is probably at least eighty years old, yet its gold work and the cloth are in as perfect condition as if it had been made today.

No verbal description can give adequate expression to the beauty of this specimen, but the refinement of the border which edges the curved hem must be specially mentioned, and at "c", "d" and "e" on Plate XIV some idea of the braided designs is given, these must be translated in the reader's mind into fine gold cord braiding on a velvety black surface.

The last of the jeleks just described was worn with this giubba, and the gold braided front has similar designs. When the heavily decorated back of the coat is noted, the reason for leaving the cloth in the back of the jelek plain is quite obvious, and worn together, probably with a silk trousered skirt or Turkish trousers, the effect would be very handsome.

CHAPTER XV.

Head-dresses.

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As was mentioned in the introduction to Section II, there is a great deal of variation in the types of head-dresses worn in Albania and Southern Yugoslavia, but they fall into three main categories, the large lace or embroidered net or muslin veil worn by Moslem and many Roman Catholic women, the square head kerchief and the long scarf.

There are two examples of the large lace veil in the collection, one being the example worn by the Roman Catholic woman from Scutari (Skodar) whose costume is illustrated on Plate V.

11:Start E-4 (no date) 1939 EF1 Yugoslavia
Albania EG1

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No. 1935-76. This is a very fine cotton net veil measuring 4 feet (1·3 m.) square, handsomely embroidered in floss silk. The design consists of a border 7 inches (17·8 cm.) wide, of which a small portion near a corner is illustrated in Fig. 8; large corner motives of a bouquet form, about 14 inches (35·6 cm.) square, reach almost to the centre and little floral sprays spot the remaining space.

FIG. 8.—Part of the silk outlined and darned border on a silk lace veil.

The style of the lace, as can be seen from Fig. 8, is a fairly free treatment of floral forms. It is executed in an outline of double running with darning stitches and satin stitch as the chief filling-in stitches, although there are some ornamental filling stitches and overcast eyelets.

[171]

The method of working this embroidered lace is similar in style and execution to the darned laces worked in England in the early 19th Century, and to some of those of Austria and Hungary of the same period and of somewhat earlier date*.

* "Peasant Art in Austria and Hungary." The Studio, Special Number, Autumn 1911.

11: Start E-4 (no date) 1939 EF1 Yugoslavia
Albania EG1
Serbs EF6

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No. 1936-116. The second example of the large semi-transparent veil also comes from Scutari, and is beautifully embroidered on fine sheer muslin. It is 4 feet (1·3 m.) square and the scheme of decoration is somewhat similar to the previous specimen, consisting of a border and large floral motives reaching from the corners almost to the centre.

The technique is interesting as a variation in surface texture and is obtained by the use of a soft white cotton as well as white floss silk for the stitching, thus in a spray of leaves some will be worked in satin-stitch in silk with a fine chain-stitch outline worked in soft white cotton, whilst others will be filled with satin stitch in soft white cotton and have no special outline. Sometimes a flower will be partly worked on the wrong side and the rest solidly on the right, thus producing a contrasting softness such as is seen in modern shadow embroidery. Many fancy fillings are used, and the centres of the larger flowers consist of very fine drawn thread work whipped over to form an openwork of small squares. For the needlewoman this veil is full of suggestions as regards stitchery as well as the decorative treatment of floral motives, and there are also some rather amusing birds with sprigs of leaves in their mouths, possibly symbolic of the return of the dove to the ark, hovering over the big corner motives.

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The two examples of head kerchiefs are both illustrated on Plate XV and are from Prizren in the Kossovo Villayet.

The one at "A" is of fine hand-woven cotton cloth of a natural creamy colour, and is embroidered in silk with touches of gold thread. The design at the corner is reminiscent of the Persian pink, and the little triangular-shaped motives round the edge are a variant of the tree of life, which is so prevalent as a motive in embroideries from the Near East.

The corner spray is worked mainly in pink and green, the flowers being executed in an open stitch whose working is drawn at "c" on Plate XV, and the leaves and stems being variations of (v.) and (vi.) at "d" on the same plate. The combination of (v.) and (vi.) is sometimes known as triangular Turkish stitch. Both these stitches are used by other peoples in the south-eastern parts of Europe where both sides of the embroidery are made to look alike*.

The tree of life is in pink, green and gold, and its alternate motive, like a fruit tree on a mound, is in brown and pink with the mound in deep blue outlined in gold.

Little multi-coloured silk tassels adorn the corners, and the edge is rolled and closely whipped with cream silk.

No. 1935-30. The other head kerchief is worked in silk and gold on a rather openly woven muslin of gauze-like effect. One corner is shown at "B" on Plate XV, and is worked in very bright aniline colours somewhat toned down by black stems and pale pink and gold thread outlines. The flower border is carried out in vivid green with black outlines and little gold thread squares, the stitch used for filling the pattern being that sketched at "d". The stems and lines consist of two rows of (v) d with (vi) d between them. The raw edge is rolled and whipped, but not so neatly as in the previous example which is probably older, and certainly more skilfully worked.

* Laura E. Start: "Armenian Embroideries." The Needlewoman, No. 4, 1920.

11: Start E-4 (no date) 1939 EF1 Yugoslavia
Albania EG1
Serbs EF6

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The two head scarves also depicted on Plate XV are good specimens of embroidery in metal thread, and have a strong affinity with Turkish work.

No. 1936-46. The scarf shown at "E" is from northern Albania, and is of cream coloured, gauze-like muslin, worked entirely in gold thread and gold plate. One of the motives has been enlarged at "g" in order to show how the two working materials have been used. The edge near the decorated ends is closely buttonholed with cream silk.
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No. 1935-92. The other example, drawn at "F" on Plate XIV, is of much more skilled workmanship. The material is hand-woven silk with broad stripes of heavier silk weft, and the embroidered ends are worked in a pale gold thread with touches of vivid colours here and there. The two motives have a likeness to the familiar pine pattern of India and Persia, and are filled in solidly with gold basket-stitch separated by double lines of slanting stitches giving the effect of a plait. The two ends are beautifully finished off by a scalloped edge of needle-point worked in fine cream silk with the tiny scallops filled in with black.
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[171]

The remaining five scarf head-dresses, which are worn with the worked ends hanging down the back, are all from Zadrima, a district near Scutari, on the banks of the river Drin. Two of them are for festival wear, and these both have their patterns worked mainly in gold thread, with outlines and some smaller motives in crimson, emerald and purple silk.
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No. 1935-34. The handsomer of the two has a foundation of fine yellow cotton gauze, with weft stripes of different widths of white silk. It is hand-woven, and there are 36 warp ends and 60 weft picks to the inch in the plain parts of the cloth, which is 19 inches (48·2 cm.) wide and, including the scanty weft fringe at the ends, 4 feet 8 inches (1·4 m.) long.

The handsome border at either end is 11½ inches (29·8 cm.) wide, including three, quarter-inch, gold thread weft stripes filling a space of 2 inches (5·1 cm.) on either side of the main pattern. The latter is divided by four narrow, multiple weft stripes of white, gold, red and green into a wide central border and two narrower ones.

The wider border consists of paired and single lozenges used alternately, their longer diagonals being horizontal, and in between them vertical zig-zag lines. All these are brocaded in by means of small free spools carrying three gold threads wound tape-wise. The gold lozenges are outlined with scarlet, purple and green floss silk, also worked in by means of free spools.

The narrower borders consist of single lozenges in gold, also outlined in colours, and with small, coloured silk devices between.

The effect of brocading each small motive by its individual spool produces a similar result to a darned-in pattern.

No. 1937-7. The other "festal" head-dress is similar in material although the cotton gauze ground is of a more greenish yellow, and its weft stripes are of cotton instead of silk. It is 20 inches (50·8 cm.) wide and 4 feet 4 inches (1·3 m.) in length, but the decorative borders at the ends are only 5 inches (12·7 cm.) wide, consisting of a wide central pattern and two narrower ones divided by multiple weft stripes.

[Text continues on p. 65]

11: Start E-4 (no date) 1939 EF1 Yugoslavia
Albania EG1
Serbs EF6

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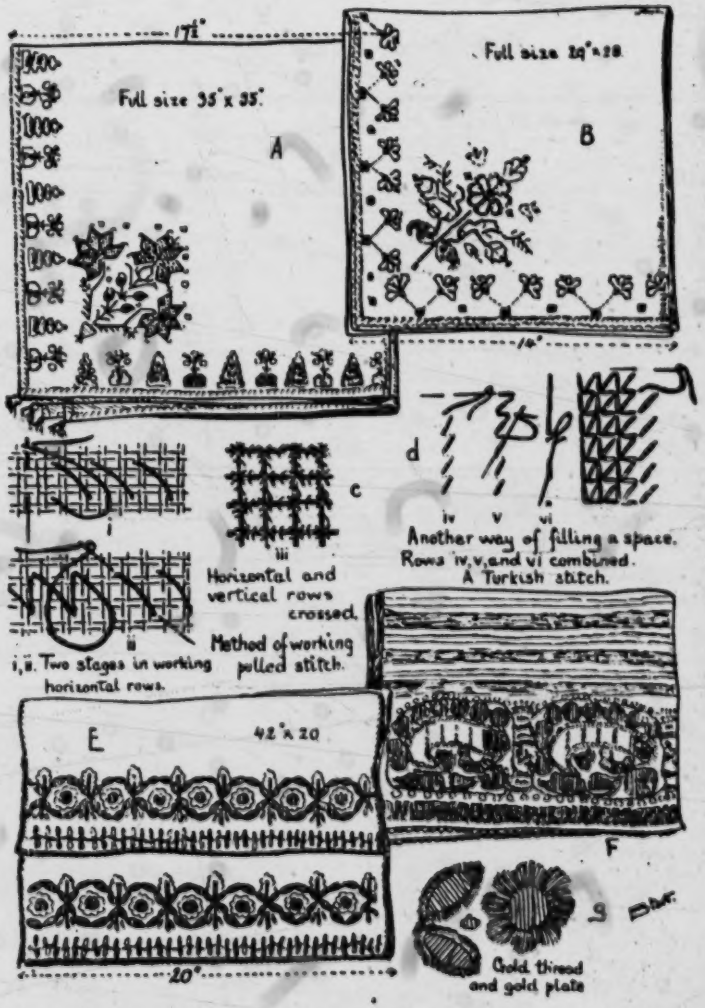

PLATE XV.—A, B. Two head squares from Prizren. c, d. Details of stitches used on them. E, F. Two head scarves from Scutari and N. Albania. g. Detail of E.

11: Start E-4 (no date) 1939 EF1 Yugoslavia
Albania EG1

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The narrow borders are brocaded with the six-armed cross or star which can be seen at "C" on Plate X. These are worked in series in yellow and red silk and gold thread.

The main central band has an hour-glass shaped motive consisting of one complete and two half lozenges, worked in gold thread, alternating with a single lozenge in coloured silk having a gold centre, and above and below it lines with right-angled triangles at each end worked in gold and red. The whole pattern is brocaded in with free spools just as in the previous example and, "... the woman who wove it and several other head-dresses had a husband, born crippled, who begged in the streets of Scutari. They lived in a miserable one-roomed hovel, a large part of which was occupied by her loom, by means of which she supported herself, her husband and as many of her children as survived. (An addition came every year). The family slept in a heap on the ground by the loom on which she worked these gorgeous patterns. You bargained for the price, paid for so much gold thread and silk, and left choice of design and colour to her. She had no patterns and did it all out of her head. The gold thread came from Austria but the silk was locally spun". (M.E.D.).

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No. 1937-9. This head scarf is one of the handsome old ones with weft stripes and brocaded borders worked in red, yellow and green wool. It is very similar in design and lay-out to the one figured at "C" on Plate X, except that in addition to the decorated ends there is also a band of decoration in the middle, and in place of the cross-like motive at "b" there is a conventional four-petalled flower.

The material is a native-woven cotton cloth 18 inches wide, in natural colour, with brown weft stripes of varying width in the plain section on either side of the middle. The widest of these brown stripes has a simple spot motive worked mainly in red.

The scarf which is just over four feet long has a fringe of red and yellow tassels at either end, and its general effect is very handsome.

No. 1936-61. The eighteen inch wide cotton cloth used for this head-dress has a central portion of plain tabby weave of a rather muslin-like texture, and five ornamental borders totalling 11 inches wide at either end of its length of 5 feet 3 inches (1·6 m.). Their ends are unusual in that the four borders of brocaded pattern, on which the motives are mostly similar to those of the other Zadrima head scarves, are worked on a weft stripe of yellow as background.

The central border of the five, which with these intervening coloured weft stripes forms the ornamental end, is differently produced. The motives are the usual double lozenge and hour-glass arrangement, worked respectively in white cotton and green wool on a background of red, with smaller lozenges of gold thread and yellow wool to fill in the spaces, but the whole pattern had been tapestry-woven and not brocaded.

This method is also employed in the decoration of some of the hand towels and, although the process is exactly the same as that employed for the heavy aprons described in Section I, when carried out in very much finer threads the effect is very different.

11: Start E-4 (no date) 1939 EF1 Yugoslavia EF1
Albania EG1
Serbs EF6
Montenegrins EF5

A 291 294 531 286

No. 1935-32. This is another head scarf of hand woven cotton of a muslin-like quality, with heavier weft stripes of a coarser cotton thread used double. It has three narrow brocaded borders in red and yellow at the ends measuring 3¼ inches over all, in which the motive at "b" on Plate X forms the two outer borders, and the double lozenge and hour-glass motives fill the central one.

This is the least interesting of the examples of head-dresses.

CHAPTER XVI.

Footwear.

S M A Y 291 281 286 531

Throughout Albania and Yugoslavia both men and women peasants and people of the mountain tribes wear two pairs of socks and a sandal, "opanga" or "opanke," of roughly dried hide over them when out-of-doors. Both their pairs of socks are knitted from rather coarse strong wool, the inner ones are usually white and the outer ones of gay colours handsomely embroidered or braided.

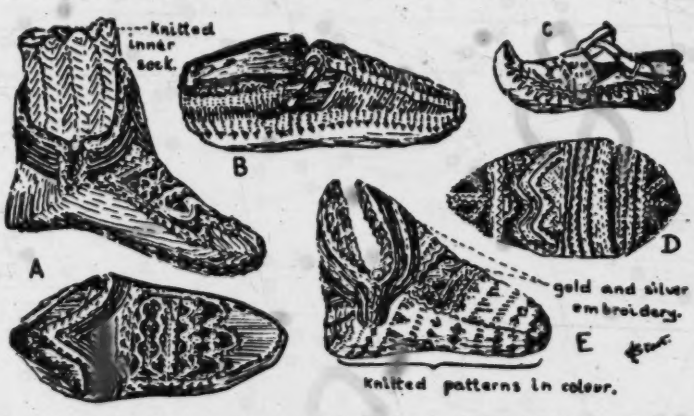

FIG. 9.—A, Silver braided knitted outer with inner sock. Grouda, W. Albania. B, String opanke with leather sole from Montenegro. C, Child's opanke of leather from Nish. D, Knitted outer sock with needle worked decoration. E, Outer sock from Kastrati tribe.

"The two layers of sock are needed to protect the sole of the foot as the hide used in the sandals or 'opanke' is thin and pliant. On entering the house the opanke are removed and the decorative over-sock forms a slipper." (M.E.D.).

A 286 291 531 294

There are six pairs of over-socks in the collection, and two pairs have their inner socks still inside them.

No. 1935-73. Three of the styles are shown in Fig. 9. The drawing at "A" is of a particularly handsome example from Grouda, in Western Albania. The over-sock is knitted from violet wool with the back of the heel and the front of the foot decorated by plaited silver braid and cord, outlined by a plait of black and silver.

11: Start E-4 (no date) 1939 EF1 Yugoslavia

Albania EG1
Montenegrins EF5
Serbs EF6

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Half a dozen rows of black silk braid strengthen the top, and a button and loop fasten the short side-opening. An indication of the braid pattern appears in "A", where both a side and top view of the over-sock are given and the feather patterned welt of the inner sock is also shewn.

Another set of two pairs of socks, also from Grouda, have a knitted foundation of reddish-violet wool and are braided in silver and black in a similar design to those just described. The pair of white inner socks have a fancy welt.

No. 1937-18. An example from Northern Albania is figured at "E". In this pair of over-socks the black knitted portion has a number of simple geometrical patterns worked into it as shown in the drawing, these are in cerise, red, orange, emerald and gold thread, and produce a gay result. The top edge is strengthened as in the previous cases with many rows of black braid and some silver braid and cord, and a small rectangular panel of silver braiding decorates the top of the foot.

No. 1935-74. The specimen drawn at "D" in Fig. 9 is ornamented quite differently, being entirely embroidered not braided. The foundation is of knitted black wool, and on the top of the foot there are rows of chain-stitch in fine gold thread alternating with a white vandyke pattern worked like needle-point. The heel and toe are decorated with lines of white chain-stitch flanked by herringboning on either side, and in the centre there are two scallops outlined with white and gold thread chain-stitch and vandykes. Between these scallops and the toe are some small conventional flowers in scarlet and white. The under part or sole of the sock is also decorated with rows of white herringboning and scattered red and white spots.

No. 1936-52. Another gay pair was made for Miss Durham by a Moslem refugee from Gashi. The knitted portion has a lemon yellow sole, and the upper part at the toe has some concentric lozenges in emerald, violet, lemon, white and crimson.

The open edge is heavily braided with rows of plaited black wool, and filling in a rectangular space below (such as "E" in Fig. 9) is a patch of violet felt ornamented with rows and triangles of silver braid.

No. 1937-17. This pair of over-socks is knitted from red wool, and was made and embroidered for the Krasnichi tribe of Moslem Albanians. The scheme of decoration is very like that of 1935-74, the white vandyke border is used on toe and heel in exactly the same way as the herringboning in "D" (Fig. 9) and the main pattern on the top of the foot is similar, though more carefully planned; it consists of two big vandykes outlined with many rows of gold and black chain-stitch divided into three sections by rows of little white needlepoint vandykes. Rows of gold chain-stitch worked at right angles fill in the spaces.

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No. 1936-62. The pair of Montenegrin "opanke" illustrated at "B" in Fig. 9, have hide soles and neatly worked tops of white twine. "When newly made the soles are soaked in oil till pliable. They then mould themselves to the feet, and give the toes and sole a good grip on rocks. The soles of this pair are worn through as I tramped many miles in them." (M.E.D.).

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No. 1936-64. A child's "opanke" from Ni is drawn at "C" in Fig. 9. It is of orange and red leather with a little appliqué of cloth and some silver thread embroidery on the toe.

[Erratum, read "Niš".— Analyst]

11: Start E-4 (no date) 1939 EF1 Yugoslavia
Serbs EF6
Albanie EG1
Montenegrins EF5

CHAPTER XVII.

Accessories from the Southern Area.

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Amongst the odds and ends of the collection are some interesting accessories to costume of which the most important are sketched on Plate XV.

No. 1937-8. Perhaps the daintiest of them all is a hand-woven, natural coloured muslin apron from Prizren ("A" on Plate XVI). It has silk weft stripes arranged alternately in groups of five narrow and one broad, with seven narrow stripes.

As the apron is made of two pieces of the 18 inch wide material with the selvedges going across, the silk stripes appear lengthwise in the garment. The two selvedges are joined by a silk lacing stitch.

Down either side there is a plain muslin stripe about 2 inches wide, which is charmingly embroidered in silk. The flowers are worked in pairs, first two in pale pink with a deep pink border, then two in blue with a gold thread border. The leaves at the back of the flower are outlined in green and sometimes filled in with a pink pulled-stitch, similar to "c" on Plate XV, sometimes with satin-stitch in gold thread. The leaves sprouting from the main stem are outlined in pinkish brown and filled with satin-stitch in gold, and the green main stem has a line of gold thread down the centre. A portion of the pattern, giving some idea of the stitches used is enlarged at "b" on Plate XVI.

No. 1935-89. A gold galon and gold braided trouser end for a Moslem woman's full trousers or trousered skirt (Plate VI e) is shown at "C" on Plate XVI. The gold work and braid are mounted on a stiff foundation and lined with white cotton material and, being very stiff, help to keep the lower edges of the garment from the ground.

"Similar bands were used by the Christian women of the district, but they were usually red." (M.E.D.).

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No. 1936-50. A man's cap from Montenegro, drawn at "D" on Plate XVI, has symbolic colouring. The crown is of red felt and is "in memory of the blood shed at the battle of Kossovo, and the black silk border which is finely gathered on to the crown represents mourning for the defeat." (M.E.D.).

In this battle, in 1389, the Serbian empire was destroyed by Sultan Murad I and their king killed. The letters "H I", worked in raised gold thread inside a space outlined by five rows of gold braid, are cyrillic letters representing the Roman ones 'N I', for King Nikola I who, during his reign 1860-1918, obtained recognition of the independence of Montenegro in the Treaty of Berlin, 1878.

No. 1935-84. At "E" on the same plate the front and back of a knitted and beaded glove from Montenegro is drawn. It is one "such as were worn by old men in the winter, although such elaborate ones were already becoming uncommon in 1907". (M.E.D.).

The glove has the finger part knitted in blue and red stripes, with three rows of spots of yellow on the blue, but the wrist portion has a pattern of elongated hexagons and a cross-like motive in blue on a red ground. The diagram with the thumb part

[Text continues on p. 70]

11:Start E-4 (no date) 1939 EF1 Yugoslavia EF1
Albania EG1
Serbs EF6
Montenegrins EF5
Contemporary Macedonians EF8

in it shows a portion of this pattern, which has not been covered like all the rest with white beads, and a yellow chain-stitched outline. Little tassels of brown, blue and green with white beads at the ends also form part of the decoration.

No. 1935-72. A delightful girdle for a Moslem woman's trousers of hand-woven muslin has very handsome decorated ends worked in Turkey red, with tiny spots of blue, yellow and white.

The pattern is clearly shown at "F" on Plate XV, the upper part has been woven in by means of a number of small spools, as many as twenty-five might be in use on the loom, as each perpendicular bit of the pattern needs its own spool. A similar effect could be got by darning, but such long strips of vertical pattern would not be as evenly worked.

The border at the end is either needle-woven or again fine spools used, but this time on the bare warp thread whilst in the loom, and it is therefore more akin to the tapestry method of working a pattern, with the warp thread pulled more tightly so as to leave holes. This method and style of pattern is sometimes called Persian open-work. The edge of the girdle is rolled and carefully whipped over with a cotton thread.

No. 1935-24. One half of a man's festival collar, worked in needlepoint in cream silk, is shown at "G" on Plate XV, and is a charming example of this method of producing lace.

Picots, solid buttonholing to form squares and triangles, and wrapped bars are the chief stitches used in making the patterns. The two narrow strips of fine linen probably formed a foundation for working upon.

"This is a similar type of collar to the one made fashionable by Byron." (M.E.D.).

No. 1935-23. An everyday collar for a man's wear is also included in the collection. It again has two strips of a coarser linen as foundation, and is decorated mainly by several rows of overcast scallops and picots worked in coarse cotton.

No. 1937-18. This specimen is a pair of crimson silk brocade sleeves, joined by a printed cotton back, for a Moslem Albanian woman's dress. "They were bought in Scutari in 1903 and could be attached to the shirt or blouse for wear under a jelek or a giubba" (M.E.D.). The pointed cuff is trimmed with gold braid and a motive worked in gold cord.

No. 1939-2. The remaining sketch on Plate XVI is of a silvered copper buckle such as would be worn over her corded waistband by the woman from Monastir (Bitolj), whose costume is illustrated on Plate IX.

CHAPTER XVIII.

Household Linen.

A. **"Marama" or Towels.**

There are thirteen towels in the collection, two of these "marama" for every day use have coloured weft stripes at the ends, the rest are guest or ceremonial towels and have ornamented ends, seven are embroidered and four are decorated with borders worked in by fine spools of small size, the appearance of the designs being like fine darning.

[Text continues on p. 72]